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A View of Pont Neuf, the Mint, etc.

Etched by Thomas Girtin

Gift of Miss Katherine Bullard

New Exhibitions in the Department of Prints

Room 2. Picturesque Views in Paris and Its Environs. By Thomas Girtin (1775-1802). Thirteen subjects, shown both in the preliminary etched state, and finished aquatint by F. C. Lewis, are exhibited from the complete sets, the gift of Miss Katherine Bullard. Rare as the aquatints are, the remarkable preliminary etchings executed by Girtin himself are even less often met with, and it is a matter of regret that they are his only plates.

"Had Tom Girtin lived I should have starved," said Turner, referring to his friend's rapid advance in art. And Girtin's "Views in Paris," important from their own artistic merit and early place in English etching and aquatint, have also a peculiar interest for the lover of Turner's "Liber Studiorum" in that they may have influenced that somewhat similar publication, the first plates of which appeared four years later, in 1806.

Room 4. Lithographs. By Auguste Raffet (1804-1860). Few military draughtsmen have surpassed Raffet, and on account of his interest in the life of the common soldier, as opposed to the traditional glorification of a single hero, he may be called the founder of the modern school.

This exhibition of his lithographs contains practically all the famous pieces: both those devoted to

Napoleon and those based on Raffet's own experience as a soldier.

His last work, "*The Siege of Rome*," marked by almost perfect drawing and composition, by an unlimited command of his medium, and — doubtless, a valuable quality in an historical draughtsman — fidelity to actual fact, is represented by sixteen subjects. The February number of *The Print-Collector's Quarterly* contains a careful and interesting account by Robert J. Wickenden of Raffet's life and works.

Exhibition Corridor. Reproductions of Drawings by Rembrandt (1606-1669). This series of reproductions, selected for publication by such students as Haden, Bredius, Hofstede de Groot, and Bode, and carefully executed in the colors of the originals, by the Imperial Press in Berlin, partly atones for a lack of originals in America, and even affords a more profitable opportunity for certain purposes of study than the drawings themselves, scattered as they are in the collections of Europe, and usually less accessible. One hundred and four sketches of landscapes, of figures, and of subjects drawn from the Bible, executed chiefly with pen, brush, and sepia, represent in this exhibition the best of Rembrandt's work. Several hundred other reproductions, comprising almost all the master's drawings, may be seen in the Study Room of the Print Department.

A. E. M. P.



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